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"NAUGHTY MARIETTA"

THE CAPE PLAYBILL

Volume 6 No. 7 **Week of August 16, 1954**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

An Enviable Record

Twenty years of bringing to Cape Cod a vigorous, flourishing theatre with its roots imbedded in the rich American soil is indeed a contribution of significant importance in today's contemporary theatre scene.

And so the record of Broadway producer **Richard Aldrich** passes in review as a noteworthy event in theatrical annals.

John Wharton, a theatrical lawyer, associated both with Mr. Aldrich and the late Raymond Moore, founder of the Cape Playhouse suggested in 1935 that he go to Dennis and assist Mr. Moore. On the practical side Raymond Moore was an artist and like many artists he was not a businessman.

And so it was from this simple beginning—a mere thread of conversation—that the tide of summer theatre was to radically change. The ensuing years, the strawhat trail or citronella circuit, as it was then called, was to gain new and distinguished stature under the managerial banner of Richard Aldrich.

His arrival in this village of warm little white houses with their rustle of gingham like the delicate rustle of spring was to charm and enchant him and the magic that is Cape Cod was to weave her spell—one that has yet to be broken after a twenty year tenure.

He settled first at the house now known as Windswept. During that season he persuaded the late great Jane Cowl to make her first summer theatre appearance. He also brought to the Playhouse Ina Claire and Roland Young during that auspicious summer of '35.

That was the most successful season it had yet had and Richard Aldrich was in a way responsible for instituting the star system in summer theatre.

The next two summers found Mr. Aldrich lending his knowledge of theatrical acumen to the famous summer play festivals in Central City, Colorado, a ghost silver-mining town high in the rockies. He returned to Dennis in 1938 as associate producer. In 1939 he brought the late Gertrude Lawrence to Dennis for the first time—it was their first meeting.

In the winter of '40 Raymond Moore died leaving everything to the Raymond Moore Foundation. The productorial baton fell into the hands of Richard Aldrich and the tempo of the intervening years have made theatrical history.

During the years when theatre devotees have watched his spear-heading the Cape Cod Melody Tent (Hyannis) and the Falmouth Playhouse (Coonamessett) he continually substantiated one of his earliest premises. "As long as there are people in the world who can enjoy the emotional and intellectual contact with the voice of their poets and dramatists through the medium of fine actors in a building set aside for that purpose, that no mechanical medium can take the place of the stage."

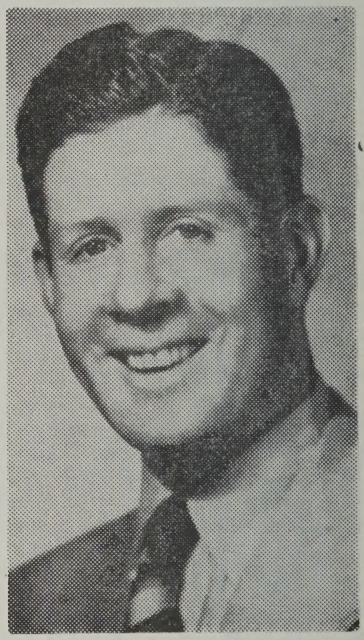
On this the **20th Anniversary** of theatrical impresario Richard Aldrich, he may look back with a sense of real accomplishment, for he has brought to theatregoers one season after another steeped in the rich heritage of the theatre. For it is here in this very Playhouse that many of the theatre's greatest personages have added their names to the illustrious roster of "America's Most Famous Summer Theatre."

WE KNOW YOU'LL ENJOY

There are few luminaries in the entertainment firmament who have burned so brightly for so many years, diminishing neither in strength nor brilliancy as has the indomitable **RUDY VALLEE,** star of stage, screen, radio and television who makes his only Cape Cod appearance in person at Richard Aldrich's Cape Playhouse in Jean Kerr's wonderfully amusing **"Jenny Kissed Me"** for one week only beginning **Monday** evening, **August 23,** as the eighth and next to the last production in the current season.

Staged by John Holden with the setting designed by Paul Bertelsen, the cast features Lee Remick, Florence Bray and Donald Symington.

Many years have passed since Rudy Vallee stepped onto the stage of a New England theatre and captivated an audience with his skill on the saxophone. And it was probably from that moment he began his long spiral upward to the lead-



ers of the entertainment world, a position he now holds without reservation.

Had Mr. Vallee's only talent rested in his ability as a saxophone soloist, his career might have been short-lived, but soon after his appearance before the public it became apparent that the young Vallee possessed an unusual voice, an uncommon touch for comedy, and a person-

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ality which could put these across to his audience with skill and polish.

The Vallee showmanship first rocked the nation in 1929 when his first coast-to-coast NBC hour-long variety show made him a star of the new medium, radio. On that program, Rudy Vallee launched an imposing roster of stars—Edgar Bergen, Burns and Allen, and Bob Burns, to name only a few.

Broadway hailed him in "The Man in Possession," a man of many facets, the Maine raised Vallee hit the summit as the first great crooner causing an earthquake of heart-throbs among American femininity for more than a decade. In sharp transition he now sheds the famed raccoon coat to don the hassock of the sedate and gentle humorous parish priest Father Moynihan in the affable comedy hit, "Jenny Kissed Me."

A week of seven performances has been planned including evenings except Sunday at 8:30 p.m. with a single matinee on Wednesday at 2:30 p.m.

* * *

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The End of an Era

Sidonie Gabrielle Claudine Colette Gauthier-Villars de Jouvanel Goudeket is a name that would not usually attract attention except for its length. Yet her death on August 3 at the age of 81, marked the end of an era for those who loved the gay and witty dialogue, and the fascinating Parisian gamine and cocottes that had

filled the novels and plays of one of France's most famous novelists, **COLETTE**.

Born on January 28, 1873, in the provincial village of Saint-Saveur-en-Puisay in Burgundy, she was the daughter of a retired army officer and frustrated politician. Colette's village life ended at the age of 20, when the music critic, Henry Gauthier-Villars swept her off her feet and took her to Paris as his wife. Her new husband was a popular writer of potboilers under the name of Willy; one day, interested in stories of her school life, he encouraged her to write them down. He liked what he read and making a few changes sent them off to an editor—under his own name. A series of novels was thus begun which made Willy wealthy and famous.

Colette never liked writing, so M. Willy locked her in her room until she turned out something. After thirteen years of such apprenticeship, Colette became disillusioned and divorced him. Though she continued writing books, under her own name now, she had no immediate success and had to find ways to make a living.

Becoming a music hall dancer, she found at the same time new material for her books. Meanwhile, she was a drama critic, political writer, fashion writer and author of a column on cooking.

But by 1910, with the publication of Renee, her luck began to turn as she first came to the attention of the critics. Year after year she turned out novels, many of them thinly disguised autobiographies, novels that brought her to the front rank of modern French literature. By 1927 as eminent a writer as Paul Claudel was calling her the greatest living writer in France.

She turned to playwriting with an adaptation of Cheri, one of her most famous novels. She made sure that the part would be played as she wanted it by performing the role herself.

Her success in the theatre was continued by Anita Loos' adaptation of another of her successful and popular novels, **"GIGI."** It was this play that brought the name of Colette, already one of tremendous fame on the Continent, to national prominence to the United States.

Her writing was not intellectual. Her forte was the delineation of women's problems of love and she lived as passionately as she wrote. Sex was never forced to take a back seat in her writings, which were further embellished by a piquant style and sparkling dialogue.

Speaking of the frankness with which she wrote of love, licit and illicit, one critic observed that an Englishman might feel that she had lowered love to sensuality, whereas a true Frenchman would feel that she had elevated sensuality to the level of love.

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SHOP SLEUTH

by Blanche Robinson

Summer visitors are apt to think that the only industries on this narrow peninsula of sand, called Cape Cod, are fishing and cranberries. Not so, my friends. If you will search the history of our towns, you will be surprised to find that such big concerns as the Swift Packing Co. had its origin in Barnstable; The United Fruit Co. came about because Capt. Baker brought home a bunch of bananas; Fletcher's Castoria was made by a Cape man; The Colonial Candle Co. started in a Cape kitchen. We could name many more.

But, as the summer days speed on—you, no doubt, are spending every available minute soaking up sunshine, sailing, fishing, and swimming. Are your sports clothes showing the wear?

C. CRAWFORD HOLLIDGE in Hyannis carries the most dazzling summer wear for the fair sex, while not far away on Main St., Hyannis, men with a really fine taste have been buying distinctive resortwear from BOLTER CO. for many years. BUTTNER'S, who have six apparel shops on Cape Cod, are already displaying new smart fall styles. That seems to be hurrying the season, but its also true, that if you replenish your office and school needs while here, you will have that much longer to stay, and no shopping worries when you first arrive home.

Have you ever thought of writing a book? It seems as tho' a large percentage of folks are going in for painting or writing as a hobby. I don't know of any hobby more pleasing and worthwhile.

Whether writing is a gift or is born the hard way, it is an asset to know stenography and typewriting. You may use some of your time before starting by taking a course at the CAPE COD SECRETARIAL SCHOOL in Hyannis. It will expedite the publishing.

Long days on the beach and at sports, certainly peps up the appetite, and at the same time creates a lazy aversion to "getting dinner." So, its "Let's eat out" usually five nights out of seven. Do you know I think you could eat at a different place every night you are on Cape Cod—never repeating? Though you'd find many of the favorite dishes available at every place—each would also have one special dish of its very own.

Among the top flight restaurants, (you really must go there)—is Mrs. Harris' NEW COONAMESSETT INN at Falmouth. The decor, the food and the drinks are supreme. Connected with it are the three COONAMESSETT INN SHOPS, showing Sportswear and Antiques, where you may while away an hour before dinner.

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Playhouse. It can also give you guest house information.

There are numerous beautiful new Motels on the Cape and there are many weeks left to enjoy them. Our Indian Summer is the loveliest season of all—with many events planned to entertain you. We hope you will come back often on weekends, if you can't stay down. In Falmouth overlooking the harbor, a very modern and comfortable Motel—(called, in fact, the FALMOUTH HARBOR MOTEL) has been opened. It is the "last word" and you will be well-pleased if you stop there.

We always hope, as the years progress, that many of you will feel the urge to own a house here—for summers at first perhaps, but, in time, as a permanent home. At West Hyannisport, a new exclusive year-round Club Community, known as GREEN DUNES is offering a limited number of very desirable acre lots for sale. Why not write for one of their brochures?

Anyone who has read this shopping column this summer, has been attending some of the Cape Playhouse's productions. So, as the season draws to a close, I think it is not amiss to express, for all of us, our thanks to Richard Aldrich, for the six plays—famous personalities and musicals he has brought us, at Dennis, Falmouth, and the Melody Tent, in Hyannis.

We remember too, that glamorous actress Gertrude Lawrence who once, as Mrs. Aldrich, lived behind a high hedge on a side road of Dennis. We are glad to find her living again for a brief while in the pages of a new book called "Gertrude Lawrence as Mrs. A." by Richard Aldrich.

* *

(Blanche Robinson is a long-time Cape favorite whose popular radio program, "THIS IS CAPE COD" is heard four times a week over Station WOCB.)

* * *

THE CAPE PLAYHOUSE has four centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the Melody Tent Box Office, in WEST HARWICH at the Cape Candy Box, in CHATHAM at the Mark Fore and Strike Shop, and in BOSTON at the Herrick Agency—471 Stuart Street—KEnmore 6-4760.

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CAPE VOICES
"TIM RUGGLES HAD CHARM"

by J. Robert Kershaw

They still mention the name of Timothy Ruggles in Sandwich.

Tim must have been quite a man in his day. Where he came from or what brought him to this small Cape town was never learned, but he made progress from the very day he stepped from the stage coach.

Tim was one of those rare individuals of many talents, rather loquacious, bold, ingenious and witty, with a penchant for gathering in and holding the spotlight.

Ruggles, first of all chose the right hotel at which to register, immediately set out on a conquest to win the hand of the widow of the former owner of the hostelry. He was eventually married to the lady and became the innkeeper himself. A jack of all trades, he, strangely enough, proved to be the master of most of them.

He was not just content to manage the Inn. This would have been far too drab for a man whose interest covered almost every subject. A lawyer by profession, so it was said, he could argue with the best of them in court, he could concoct as palatable a drink at the hotel bar as any expert, cook a delicious and satisfying meal out in the kitchen or entertain his guests by the hour with sparkling anecdotes or interesting tales of far away places he had visited during his many trips to all parts of the world.

From this he could go out into the stable to care for the wayfarers horse, curry the animal, bed it down and do the simple chores of a stableman.

He was equally at home in the august presence of the Legislators with whom he could debate on better than even terms. He became especially active in town affairs and even dabbled in County and State business. His knowledge of many things became known far and wide and Ruggles was much sought after by those living in and around Sandwich. In a short period of time he became "Father Confessor" to the entire neighborhood.

Taking the town of Sandwich, virtually by storm around 1745, Tim Ruggles built so well, that he left an impression so perfectly formed that stories of his wisdom and charm persist even to this day.

* *

(J. Robert Kershaw, who has lived on Cape Cod since 1908 is Editor of the Wareham Courier and of the Bourne Enterprise.)

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G
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ONDAY, AUGUST 16

ALDRICH

nts

DONNELL

gi

Anita Loos
l by Colette)

h

Josephine BROWN

MINGTON

illa ZKA • Wilson BROOKS

Settings by PAUL BERTELSEN

Associate Producer

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CAST

Gigi	CATHY O'DONNELL
Mme. Alvarez, Gigi's grandmother	JOSEPHINE BROWN
Andree, Gigi's mother	MARION MORRIS
Gaston Lachaille (Tonton)	DONALD SYMINGTON
Victor, a butler	WILSON BROOKS
Alicia de St. Ephlam	MARGARET BANNERMAN
Sidonie, a maid	LUDMILLA TORETZKA

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SYNOPSIS OF SCENES

PARIS, 1900

ACT I

Scene 1 Mme. Alvarez's living room.
Scene 2 The boudoir of Alicia de St. Ephlam.

ACT II

Scene 1 Mme. Alvarez's living room.
Scene 2 Mme. Alvarez's living room.

ACT III

Scene 1 Alicia's boudoir.
Scene 2 Mme. Alvarez's living room.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Gilpin Antiques, Kaufman Antiques, Treasure Barn Antiques, Lavinia's Window Antiques, Roland E. Allen Antiques, Lichti's, Furman Antiques, Colonial Candle Co., Hope Lane Antiques, Players Inn, Windswept Antiques—R. C. Eldred, Ella Mae Wood, Gregorian Antiques, Hotel Belmont, Kenny Sport Shop, Cape Playhouse Restaurant, Yarmouth Package Store, Mrs. Charles Minot Hayden, Hyannis Hardware.

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MAIN STREET, DENNIS

★★ TONIGHT AT 8:30 ★★

CATHY O'DONNELL (Gigi) bright-eyed lovely young Hollywood starlet who garnered critical acclaim for her delicate and memorable performance as the girl next door in the prize-winning film, "Best Years of Our Lives" makes her first appearance at "America's Most Famous Summer Theatre" with her role in Anita Loos' delightful "Gigi." A native of Siluria, Alabama, Miss O'Donnell eventually travelled to Oklahoma City with her family where she attended Oklahoma City University. Further study and arduous training at the Pasadena Playhouse and New York's American Academy of Dramatic Arts brought her to the attention of both critics and audiences alike and soon after she joined the Chicago company of "Life With Father," playing the same ingenue role which had brought Teresa Wright to Hollywood's attention when the latter had appeared in the New York company of the same play. When director William Wyler saw Miss O'Donnell in the play, he suggested her for the role of 'Wilma' in Samuel Goldwyn's multiple-Oscared production. Since her historic performance in "Best Years of Our Lives," Cathy O'Donnell has graced filmdom with a series of exacting portrayals gathering plaudits for stellar performances in "Detective Story," "They Live By Night,"

"Bury Me Dead," "Side Street," "Never Trust A Gambler," "The Spiritualist," and "The Miniver Story," "The Woman's Angle," and "Eight O'Clock Walk" in England. In addition to frequent roles on the nation's most important television productions Miss O'Donnell was seen to great advantage at the Circle Theatre in Hollywood in "The Devil In Boston." Her arrival in Dennis was preceded by a starring role in the yet to be released film, "Mad at the World."

MARGARET BANNERMAN (Alicia de St. Ephlam) has a resplendent record of rich accomplishment as a leading actress

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of international note. A native of Toronto, and educated in Halifax, Nova Scotia, she first achieved stardom in "Our Betters" in London, followed by performances of distinction in "The Sin of Madelaine Claudet," "Trelawney of the Wells," "Diplomacy" and many other plays of the late, great Sir James Barrie. During the time she was appearing in London she reached a sort of zenith in her co-starring role with Dame Sybil Thorndike in Gilbert Miller's production of "Yes, My Darling Daughter." As actress-manager Margaret Bannerman scaled even greater heights in a tour which included such distant points as Australia and New Zealand. Continuing her travels she arrived in the United States in the early 1940's to appear in "Rebecca," "The Dear Mrs. Sykes," and "John Loves Mary." A coast-to-coast tour of "The Philadelphia Story" with Sarah Churchill and George Bernard Shaw's "Getting Married" with an all star cast enabled the audiences "on the road" to appreciate the flawless performances of Miss Bannerman. Last season she scored a personal triumph as 'Aunt Alicia' with Audrey Hepburn in "Gigi." Filmdom applauded her portrayals with Jennifer Jones in "Cluny Brown" and also "Home Stretch" as have television devotees for her innumerable guest appearances.

JOSEPHINE BROWN (Mme. Alvarez) began her versatile artistic career as a violin prodigy in her native city of Chicago and as a result of this facet of her talent made numerous trips to England before she had attained the age of sixteen. Miss Brown's interest later turned to the land of make believe where she made her debut with Lillian Russell in a musical version of the famed English farce, "School for Scandal." Her life behind the footlights continued to gain distinguished stature until she attained stardom as leading lady for such matinee idols as William Gillette, Arnold Daly and the great profile, John Barrymore. With the advent of sound films, Pathe's initial excursion found Miss Brown among those vocally present in a production of "Strange Cargo." After

PORTRAITS

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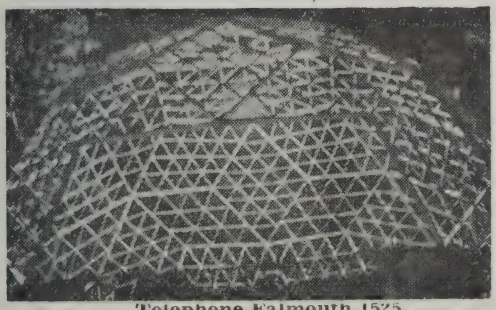

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a long retirement from Broadway her return was heralded with a stunning performance in "Bachelor Born." New York theatregoers greeted with applause yet another performance of Josephine Brown in a role she made memorable, that of the visiting authoress in "I Remember Mama." Video devotees have been delighted by her innumerable performances on the nation's leading programs. The Cape Playhouse is indeed honored to welcome Miss Brown to its stage in the same role she created on Broadway in the Gilbert Miller production of "Gigi."

DONALD SYMINGTON (Gaston Lachaille) born and educated in Baltimore last impressed Broadway theatregoers with his performance in the Aldrich & Myers production of F. Hugh Herbert's "A Girl Can Tell." Appearances on 44th Street in "Born Yesterday" with Judy Holliday at the City Center, "Caesar and Cleopatra" and "Galileo" served further to display the talents of versatile Donald Symington. The American production of "Hamlet" which toured Denmark and Germany found Mr. Symington in the role of Bernardo. Summer playgoers on the strawhat trail applauded his performances at Westport, Hilltop and Olney, as did playgoers during his sojourn with the Barter Theatre of Virginia. Radio and television have played an important role in his career for he may add Robert Montgomery Presents, Kraft TV Theatre, Studio One, Crime Syndicate and Theatre Guild On The Air to his mounting list of appearances. An active member of the New Dramatists Committee, his new play "My Favorite Flower" is scheduled for a Broadway opening in the Fall with Mary Astor as star. The season roster to date has happily included the name of Donald Symington prominently in "Sabrina Fair," "Heaven Can Wait" and "My 3 Angels."

MARION MORRIS (Andree) will, with her performance as Gigi's mother, add another portrait to her gallery of outstanding portrayals. An actress of rare talent, she has graced not only the New York stage but several important repertory companies in France as well. Utah born, after taking both B.A. and M.A. degrees from the University of Utah, she went on to the Sorbonne in Paris; after completing her studies there, she became the only

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American member of the well known Parisian repertory company, "Le Theatre de la Petite Scene" where she remained for three seasons, lending her talents to productions of Racine, Moliere, Pirandello, and the plays of contemporary greats. On her return to her native soil, Margo Jones added the name of Marion Morris to her starring roster. Not content with gathering critical raves on two continents, last year she gave one of her most memorable performances as 'Mrs. Pearce' with Carol Channing in the summer tour of Shaw's "Pygmalion." She has gained even greater stature for her frequent appearances as a concert virtuoso with a fascinating repertoire of French folk songs and as a Professor of French at the University of Utah. Every major stock company across the nation has further enhanced its season by the appearance of Marion Morris.

LUDMILLA TORETZKA (Sidonie) returns to the fold of the Playhouse, the scene of an earlier triumph during the season of '53 when she appeared with Sir Cedric Hardwicke and Lili Darvas in "Island Visit." New York critics and Forty-second Street playgoers shouted "bravo" upon the occasion of her first Broadway appearance in "The White Peacock." The unusual role of the Italian woman, 'Assonta' in Tennessee Williams' "The Rose Tattoo" brought additional critical raves for her artistry. With Eugenie Leontovich and Elena Miramova she completed the trio which proved to be one of the delights of the season in "Dark Eyes." TV has played an important role in her career and she was seen to great advantage on the delightful program, "The Goldbergs."

WILSON BROOKS (Victor) who makes his first appearance at the Cape Playhouse is an actor who has proved his versatility at being able to "run the gamut" as evidenced by superlative performances in the Broadway productions of "Command Decision" with Paul Kelly, portraying 'Colonel Halsey' and "Come Back, Little Sheba" with Shirley Booth, playing 'Ed Anderson.' He duplicated both roles to the applause of theatregoers in the National Companies which toured the nation. A native of Cleveland, Mr. Brooks is an alumnus of Oberlin College having majored in Chemistry and Mathematics. His travels eventually led him to the Federal Theatre Project in Cleveland where he

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became Dramatic Director for a social settlement there, and then organized his own theatre—a traveling theatre producing plays for children. The war interrupted his career but a four year stint in the Signal Corps did in no way diminish his enthusiasm for his first love. Upon his discharge he appeared in "Murder Without Crime" at the Cherry Lane Theatre. Summer playgoers along the Strawhat Trail have enthusiastically greeted his many performances at Worcester, Mass., Cedarhurst, L. I., and as director of the Paul Bunyan Festival at Bemidji, Minnesota, last summer. Margo Jones employed the talents of Wilson Brooks for three seasons where he played to acclaim a series of exacting roles in productions of Ibsen, Shakespeare, and Wilde as well as contemporary original scripts. Radio and television devotees have also expressed their strong approval of his many appearances in many of the country's most important productions.

* * *

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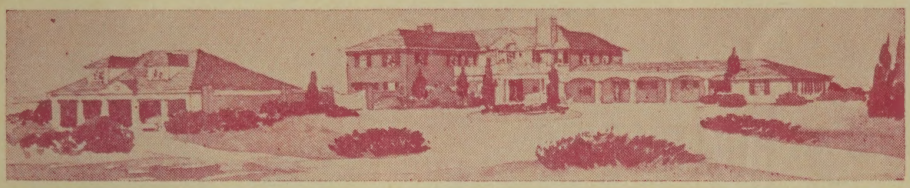

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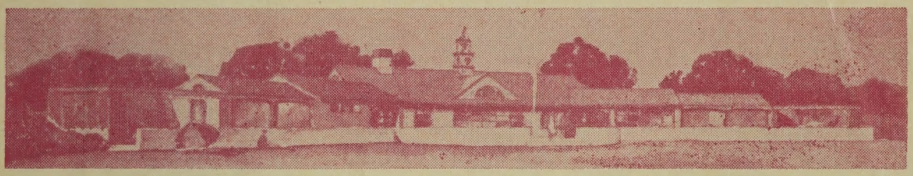

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